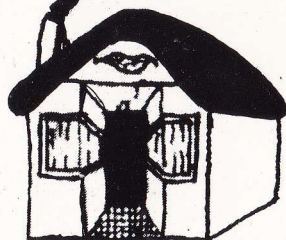


# Beach Boys Stamp

80



August  
1990

PROBLEM CHILD





## BEACH BOYS STOMP - AUG '90

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(per six issues)

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All IMO's, postal orders, and cheques to be made payable to **BEACH BOYS STOMP** and sent to **STOMP** address please.

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which I sought. Having no luck she wrote out the order anyway and said that it should take about ten days to arrive but it would probably be more like two weeks. To cut a long story short, about three weeks later she informed me that the album in question was deleted! Without further ado she refunded my eight quid whereupon I went down the road and bought the thing from Our Price.

Being a glutton for punishment and, having one more cardful of Shell tokens, I decided to try again at a different, larger branch of the same store in order to procure a copy of TODAY/SUMMER DAYS... Well, a similar saga ensued but, noting my wrath at the situation the chap behind the counter



It must be mighty tedious for non-CD owners to keep reading about exciting new releases in that format, but even if one does have the equipment one's troubles are far from over. Take, for example, the current crop of two-fers, currently on release. It seems that unless you find a store with the disc actually sitting there on the shelf with neon lights round it and a big sign saying "Come and buy me while you still can", the chances of ordering the damn thing can be pretty remote.

Take my own saga for instance. Never being one to pass up the chance of saving a buck here and there I decided to take advantage of a certain well known store's offer of using Shell tokens to get a £3 discount off each disc. This in effect meant getting two albums for a fiver - not bad thought I, and somewhat closer to the real, as opposed to over-inflated, price of CDs. So, off I trotted to the store in question and, not finding either SURFIN SAFARI or SHUT DOWN VOL II on the shelf, placed my order for the latter with the somewhat-less-than-with-it-bimbo behind the counter. After spelling B-e-a-c-h B-o-y-s for her (I exaggerate slightly) she proceeded to haul out a multitude of chart lists, pamphlets and catalogues in a vain attempt to identify that

said he would phone their warehouse while I waited. This he did and returned in triumph, "I spoke to someone different this time and we've found it!" Well hooray, they managed to locate a copy of a reissue by one of the most famous groups in the history of the universe - medal time all round.

On a serious note, this really is not good enough, and in view of the fact that I have not managed to locate this or its sister disc in any of the so-called major record stores, I suspect that sales of this whole series will be severely limited. Doubtless many readers will now be saying "You can't have been looking in the right shops chum, we're waist deep in them in Little Snodworth" but the fact remains that someone in promotions and/or distribution is not doing their job.

As compensation for my problems the chap in W H Smith (for 'twas they) gave me a copy of a magazine called Music & Video Insight included in which was a Beach Boys article and extensive review of the SUMMER DREAMS CD by Max Bell which is worth a read (even if the caption writer believes that Carl Wilson is actually Brian).

And the TODAY disc? I am assured it should be in next week. See y'all at the Convention. (Please note: All Convention tickets have now been sold)

### CHRIS WHITE

Birthday greetings to Alan Jardine, 48 on the 3rd September.

Back issues available: 59, 63, 64, 65, 66, 67, 68, 69, 70, 72, 73, 74, 76, 77, 78, 79. £1.50 per copy, overseas add 50p per copy.

### REVIEW

"Problem Child" (Cassette single) RCA 2546-4-RS.

Well here it is, the Beach Boys' new single for 1990. In keeping with most of their recent singles, it's from a movie, this time singing the title song. "Problem Child" is written and produced by Terry Melcher so it's very much his baby.

It's an uptempo bopper with some terrific vocals by Carl on lead and Mike. The school kids na na na na na vocals are a bit off-putting at first but you soon get used to them.

A much better single than "Still Cruisin'" so hopefully it will fare better on the charts though no sign yet in the top 100 as I write.

A call to RCA in the UK to find out if it was coming out here proved fruitless as the girl at RCA told me, "Just because it's on RCA in the US doesn't mean it will be in the UK."

Import copies of the cassingle are available from Record Corner, 27 Bedford Hill, Balham, London - call for costs 081 673 1066. The other track on the cassingle is an instrumental version.

I picked up a radio promo CD of "Problem Child" and it turns out to be a different version listed as (Radio edit). It has a much better intro with Mike singing "na na na na na doo ron ron" as opposed to the school kids na nas on the cassingle version.

### MIKE



CD REVIEW

The reissue programme rolls on, and into the increasingly complex compositions and productions of the mid-sixties, and accordingly, the benefits of CD resolution and reproduction are increasingly apparent. The majority of the cuts may not be presented as Brian intended (i.e. in mono), but it would be the purest of purists who would begrudge us the chance to hear such tracks as "Hushabye", "Drive In" and "Don't Back Down" in stereo. Even David Leaf admits as much in his continually impeccable booklet text.

Of the pre-existing tracks, there is little to comment on beyond the obvious fact that CD remastering has spruced up and lent new dimensions to songs already considered classics (though even on these increasingly layered recordings, the identification of individual voices is now tantamount to child's play). Therefore, as must be inevitable, the bonus tracks command the initial - and in one case, enduring - interest of this CD. I, for one, prefer the more complex backing vocals for "Little Honda" (curiously recorded after the released version.), and the studio chat is never less than welcome.

The benefits of CD programming are beautifully highlighted when both versions of "Don't Back Down" are played back to back, an experiment which does nothing less than amaze, for it's hard to believe that these two songs are basically the same, harder still to realise that the transformation happened in a few short hours on the same day!

However, the jewel in the crown of not only this CD, but also the entire programme thus far is "All Dressed Up For School", originally written for the Honeys as "What'll I Wear To School Today?". A rock archivist's/archaeologist's delight, the only possible excuse for it's 1964 non-release must be a more-than-slightly dubious lyrical content, for otherwise it's just as the notes say, an excellent rocker which, aside from containing the stated number of other themes ("Goin' On/Heroes & Villains/Marcella/Papa-Oom-Mow-Mow") also borrows from for the chorus - or possibly lends to, such is the way of things - an advert the lads did for a certain Oriental form of two-wheeled transport. The nagging feeling that I'd heard "All Dressed Up For School!" had me ransacking the archives until the quest was ended with the rediscovery of the "Honda 55" session. Truly, nothing is ever lost or forgotten... if your name happens to be Brian Wilson.

AGD

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TODAY / SUMMER DAYS : CD REVIEW

Time, being what it is, has marched on and since writing the Editorial for this issue I have finally got my mitts on this, to these ears, the best CD pairing so far in the Capitol series.

As familiar as most of the tracks are, once again they take on a new lease of life in this format and from the belting opener - "Do You Wanna Dance" - to the closing track, the hitherto unreleased studio version of "Graduation Day", one is treated to an ocean of aural superbness. These two albums represent the cream of Brian's "mid period" writing before he veered off into the area of artistic adventure/clever dickie-ness (depending on your point of view) and, as such, mark the end of the surf/sun/fun chapter of the Beach Boys' recording career.

TODAY is actually the more sophisticated of the two albums being full of rich vocal arrangements and wonderful ballads whilst SUMMER DAYS... has a raw edge, though there is a sign of things to come in the shape of "Let Him Run Wild". Other stand out tracks.. well they're all stand out tracks except for the only filler - "Bull Session With The Big Daddy". The twenty eight songs actually contain four duplications but under the circumstances that is no problem - the first of these is "Help Me Rhonda", so we get the LP and the single version but the other three are included in the icing on the cake - the bonus tracks. The alternate "Dance, Dance, Dance" comes as a shock to the system, partly because it's the first stereo track on the album but also because it's so familiar yet... not! We are told the group played on this version rather than the customary session bods but the difference is not that marked; there is a different verse however and at the end of each chorus they sing "oo" as opposed to "yeah" as on the released version. "So what?" you may ask; "so it changes the whole song, that's what," I reply. Same goes for "Let Him Run Wild" where Brian's phrasing is slightly different as are the "Let him run wild he don't care" answering lines. Whilst Mr Leaf, in his extensive liner notes, may observe the less pronounced bass in the alternate "I'm So Young", according to these aural orifices and from the fact that my speakers are hopping round the room crying "We can't take any more!" - I would say there's rather more bass in this mix. Fascinating stuff all the same.

"The Little Girl I Once Knew" has long been a personal favourite (though it's a shame it's not in stereo as indicated on the sleeve) and it is a welcome inclusion as is the final track "Graduation Day" - which is in glorious stereo. I doubt if I am the only one who will miss Dennis's plaintive but comical "...day" as sung on the concert version of this track.

To sum up, this is a two-fer not to be missed, and if you haven't got a CD player, there's never been a better reason for buying one than this.

CHRIS WHITE

Judie Tzuke : God Only Knows / Safe House CBS Tzuke 1

Before going any further I have to confess to having a slight "thing" about Ms Tzuke - the winsome look, the teeth, the slightly fragile voice - how fortunate then that I do not let any such sexist feelings cloud my opinion of this, her first single on the CBS label.

The production (by Mike Paxman and Paul Muggleton) is deceptively sparse with heavy, echoed bass, ethereal keyboard and straightforward offbeat percussion (with no "clip-clops") while Judie's voice slides in nicely with delicate, if slightly husky, tone. The vocal arrangement is somewhat different to the original but the spirit is by no means lost. At the start of the bridge section the percussion becomes a four-to-the-bar onbeat, sounding like something off the Spring album; at first this seems a bit over-intrusive but sounds OK after a few plays. The tag is pretty authentic and, overall, the track is a welcome addition to the completeists' collection.

Sadly I've not heard much of the song on the radio and I'm not even sure if it were a wise choice for a single in the first place but I'd much rather listen to this than most the the lacklustre regurgitated crud that abounds these days. The flip is a competent mid-tempo job, written by Judie and her producers, with a nice vocal bit two thirds of the way through.

Overall, this is well worth a listen but don't expect to find it in the shops - better start ordering now.

CHRIS WHITE

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Due to STOMP being later than usual, we've not had time to review the new batch of 2-fer CDs... so until the next issue, here's what to expect.

BEACH BOYS CONCERT/LIVE IN LONDON - CDP 793695 2: "Don't Worry Baby" - an out-take from Sacramento in 1964. Brian on lead vocal. "Heroes and Villains" - from the as-yet unreleased LEI'D IN HAWAII album, featuring a rare appearance by Brian, who shares lead with Alan. A really good performance. Both tracks in Stereo.

SMILEY SMILE/WILD HONEY - CDP 793696 2: "Heroes and Villains" (alternate take) - a less than three-minute collage of previously unreleased fragments. Included is the legendary "in the cantina" section. Not by any stretch of the imagination a complete song, but nonetheless musically and historically of the highest importance.

"Good Vibrations" (sessions) - nearly seven minutes of excerpts, giving some idea of how Brian worked on the group's most famous record. "Good Vibrations" (early take) - All vocals by Brian. Scratch lyrics, very R&B.

"You're Welcome" - The "Heroes and Villains" B side from 1967. "Their Hearts Were Full Of Spring" a rehearsal for the 1967 Hawaii gigs. So good it could be a studio recording.

"Can't Wait Too Long/Been Way Too Long" - One of the best non-SMILE archive tracks the group have done. Magic.

BEACH BOYS PARTY/STACK O' TRACKS -

"Help Me Rhonda/California Girls/Our Car Club" - With the main emphasis on Beach Boys cuts being the vocals, it's easy to forget just how good the instrumental tracks are. Star of "Our Car Club" Hal Blaine ?.

FRIENDS/20-20: "Breakaway/Celebrate the News" - in super stereo the great 45 from 1969.

"We're Together Again" - A FRIENDS out-take... so how could they include "Transcendental Meditation" and not this ? Spot the riff.

"Walk On By" - Brief yet fascinating snippet of the Bacharach-David standard, recorded 1968/69. Brian on lead.

"Ol' Man River" - From the musical "Showboat" an unfinished version in the "Cottonfields mould, with wonderful group vocals.

MIKE & AGD

### COMPETITION RESULTS

Here are the answers and winners in our 'Summer Dreams' competition. The question was: Give the titles of the Beach Boys' four No. 1 albums. Two in the US and two in the UK.

#### ANSWERS:

US No. 1 albums:  
BEACH BOYS CONCERT 1964  
ENDLESS SUMMER 1974

UK No. 1 albums:  
20 GOLDEN GREATS 1976  
VERY BEST OF THE BEACH BOYS 1983

SUMMER DREAMS just failed to make No. 1 despite TV advertising (it peaked at No. 2).

All winning entries were placed in a hat and the first three names to come out were:

1. M. P. Loosley	LP
2. Alan Sedunary	Cassette
3. Nick Guy	CD

Thanks to all who entered, sorry you couldn't all win.

MIKE

### SUMMER DREAMING IN

#### LONDON TOWN

Bruce, being Bruce, wasn't satisfied with a phone call telling him that the Beach Boys once again had a UK top 5 album... so he jumped on the next plane to Europe for a short but intense multi-media blitz, which, thanks to the good offices of EMI, included more than a few moments with STOMP one evening at the Mayfair Hotel. As follows...

**STOMP:** How do you view the Capitol CD re-issue programme?

**BRUCE:** Well, in a funny way, it's like an exorcism. I think that, for us, having the catalogue become available means that we don't have to deal with the past anymore. We have seventeen songs in rotation on American radio, and we're always competing against them to get our new songs on... and all of you guys, as the big fans that you are, can now have the highest fidelity that you can squeeze out of them. It's not unlike listening to AM radio all your life, then hearing FM. This is the last time I'm doing this, my last time in England talking about what was. Now that'll all be behind us, and we can carry on with an album project. We've all been talking about doing some kind of environmentally related album. We have enough stuff out that's fun, and I think the band want to take some risks with a serious album, so that's the projection for me over the next 24 months. We've made some recordings without Brian that have been successful, but that's not the point. The point is to get more Brian - I don't want to do this album unless we have Brian in there. Maybe he's not the producer... maybe he's one of the singers, songwriters or arrangers. If you think about Brian, think about his past, his productions were really more technically limited to four-track - he had to make decisions as he went along, and he was in effect an orchestral producer. He didn't sit there and worry about what modules of multi-timbral sound would stand up - he just went ahead and did it.

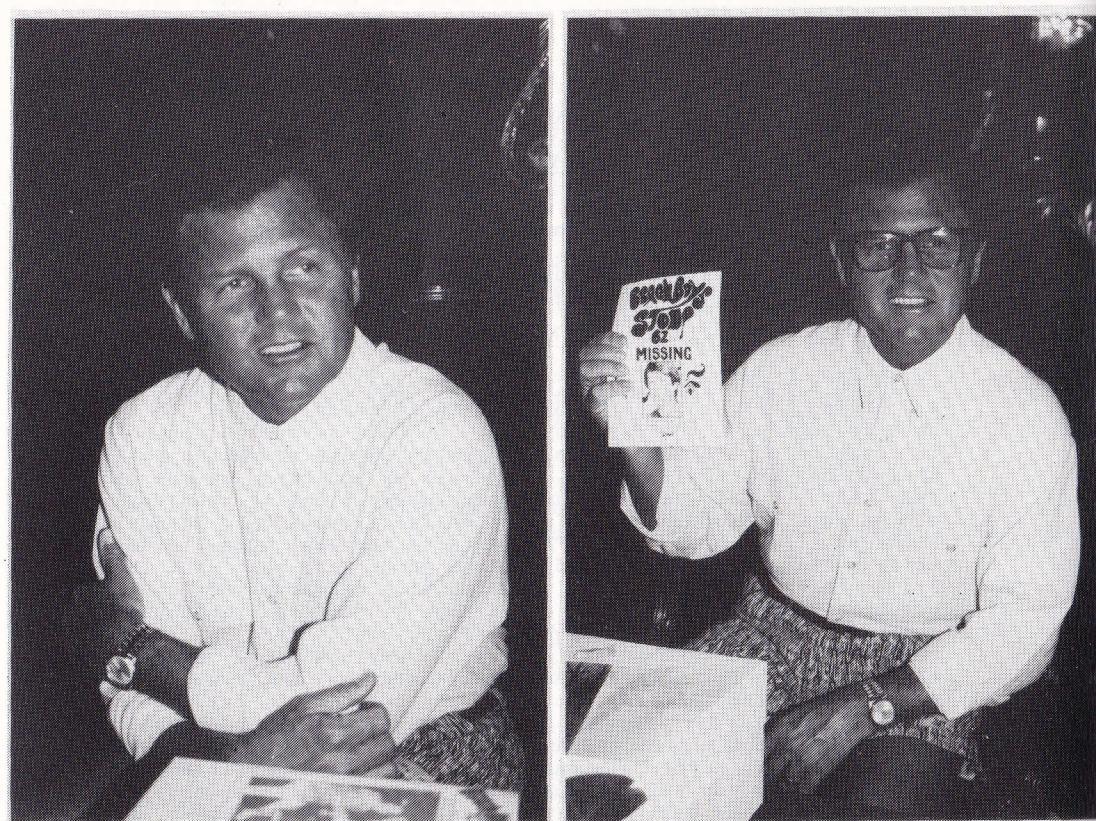
**S:** But given the current situation surrounding Brian, are any hopes of Brian taking a largely active part in a new album realistic?

**B:** I really want him to participate, but it takes Brian two or three weeks to warm up. You have to understand Brian's work processes - you don't just order him to do something like you order up pizzas. You kind of set the atmosphere up, and you let him dance around the stage any way that he needs to. He has his own personal demons, like we all have... One thing that Gene Landy did that's really remarkable is this - Brian would've probably had a heart attack if Gene hadn't done something. I'm not championing Gene, or putting him down, but he did that. Kept Brian alive when he was on 12,000 calories a day.

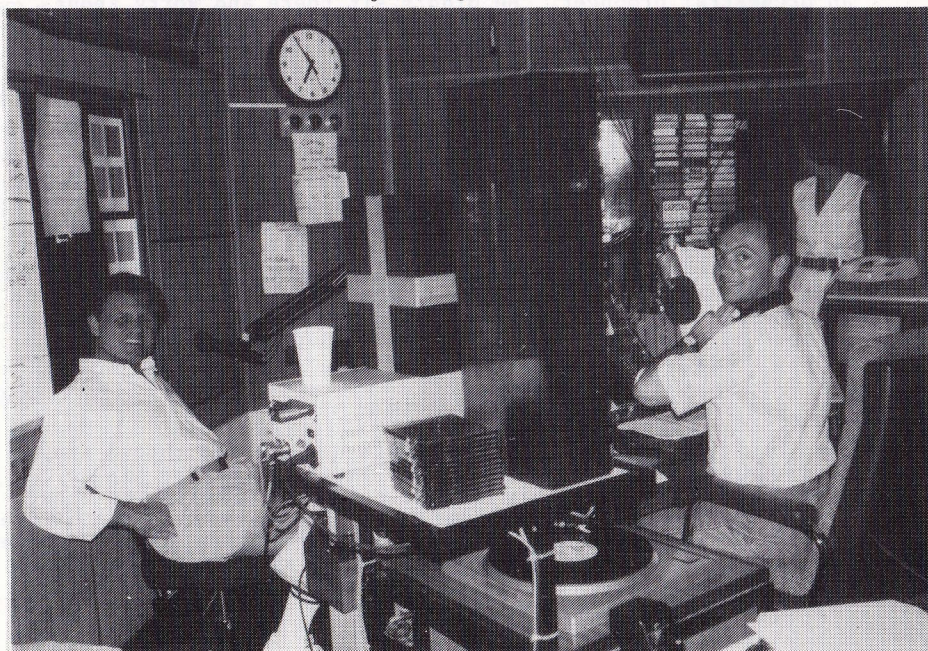
**S:** What did you think of Brian's album?

**B:** Terrible. Painful. In his real life he would've thrown that album away. It isn't even close to anything that he can do. I don't hate it so much as hate being disappointed. The other time I was disappointed with Brian was when we recorded "Deirdre". I said, "C'mon, write the words!" and he had words like "My friend Bob/He had a job". Whaaat?! So I had to kinda edit him down,





Photo's taken by AGD © 1990 Middlefield Media.



Bruce with Graham Dene in Capital Gold studio Photo taken by Julie Tennent.

and we wound up with about four lines, but I still gave him 50% of the song, unlike Murry, who used to be, "now Mike, you only wrote 20% of this song." That's not the way I work.

S: Going back to the CDs: once the Capitol catalogue is out, will we be seeing the Warners and CBS albums too?

B: Oh yeah. We own that catalogue - it was in our contract with CBS, so they'll come out, once the Capitol CDs are out of the way... but there are a lot less hits! We thought we were doing hits - we did the misses. Who cares - we're still around. Go find Jagger, go find the Who. Can you see them? Not really, not regularly... but don't forget that Jagger's the guy that brought "I Get Around" to everybody's attention over here. Anyway, we're cleaning up the past - nothing spectacular. It's like the end of the Vietnam war - we're getting out, with these CDs, and now we have to face the '90s. The technology is fabulous. We all have studios, we all have the latest gear. Some of us know how to use it...

S: So, with the CDs exorcising the past, will the live set be revamped?

B: God, no. You only add to it: you don't take the hits away.

S: But every year, do you try to dust off a couple of lesser-known treasures?

B: We play on a soccer mentality - you do something wonderful, like "Please Let Me Wonder" and someone goes "PLAY BARBARA ANN!!!". That's why we like to play Vegas, because we can slide a treasure in because it's so silent in the middle of the show... but we don't play more than about ten days a year there, because they make you play an hour. ONE HOUR! Can you stand it?

S: Our dream is to get you to play a special show, just for our people, of the songs you want to sing.

B: Let's see, we'd do "How She Boogalooed It", "Tears In The Morning", "Deirdre", "The Nearest Faraway Place", "Disney Girls"... I'm just looking towards the future. I honestly think, deep down in my little heart, that Carl is so respectful of the past, that what we do embarrasses him, because I think he knows we still have some room to do some great stuff - and there we are, the cheerleaders spinning all over the stage and all that stuff. I never talk to him about this, but I really feel that there is some greatness in front of us, and I'm just so thrilled that the catalogues come out, so we can step out in front of it - not discard it, but just move forward. I think Brian might like that. I don't think the band should produce itself, but I won't be a part of that, Never. Are you kidding? When the band was young, yes, but now I don't have the time - I like to go to bed at ten.

S: Is Terry Melcher now established as the Beach Boys' producer?

B: I don't think so... it's still up for grabs. I think that the band, at this point, have the patience level of a child and can only get through a single. Brian's situation with the band is odd. They take the position that they can always deliver the hits, but it's been 22 years since "Do It Again". On a production



level, I wanted Graham Gouldman to produce the band. Terry's my best friend on the face of the earth, but I don't think you stay married to a producer for ever. Look at Elton - he's just had a number one hit, but it's not with Gus Dudgeon.

- S: What about the new single? (Problem Child)
- B: Universal put the money up to do that. They loved the song. £200,000 but we didn't spend all that making it - the video was £110,000, but that's really nothing.
- S: Will the B side be a Beach Boys track?
- B: We wanted to hold "Happy Endings" back, because Universal wants us to re-record it, so we've put the backing track on the B side, because there's nothing in the can, or rather nothing that we would release. Whether it's a hit or not isn't going to matter, because Universal are going to spend a fortune trying to get it to be one, so we get the benefit from that.
- S: A lot of people considered STILL CRUISIN' to be half an album: how did the project evolve?
- B: It started out as a film album, then Mike did a deal for a VH-1 promotion, where they gave away 35 Corvettes.
- S: Did the promotion have anything to do with the "Fancy car/Shiny Corvette" lyric of "In My Car"?
- B: No, "In my Car" was a real surprise. It came late to the album.
- S: Someone has pointed out that "Somewhere Near Japan" could be seen as a drug song.
- B: Well... ask John Phillips! Actually Terry wrote about 80% of those lyrics... maybe post-drugs.
- S: What happened to the SMILE CD project?
- B: I know what SMILE sounds like, and that's why I think SMILEY SMILE is a better album.
- S: Yet Capitol announced the CD...
- B: That's Brian's fantastic psychologist. Would you start a movie 20 years ago and finish it now? No way. Sometimes I can give you guys the absolute inside story, and other times, I can only speculate. Did you ever see "The Godfather"? How there was the family, and then there was the adopted brother? Sometimes I'm not always on the inside.
- S: Do you have anything to say about the "Summer Dreams" TV movie?
- B: I never knew it was called that: I thought it was called "Heroes & Villains". Basically, they took a ten-minute story and cheesed it up. The only part I thought was pretty good was Brian's dad. I asked him if Murry was really like that, and he said, "Yeah, he used to hit me and I was walking round at school worried all the time that someone was going to come up and hit me," so he

really gave Brian a hard time. I'm like you, outside looking in. Otherwise, it's terrible - Mike looked like something out of the fifth dimension.

- S: How did Gerry Beckley fit into the touring set-up?
- B: Mike went to Japan, to the Tokyo Song Festival, and wound up giving awards to the Wilson girls, so our schedules conflicted, because he works all the time without the band. OK, no problem - the songs are so strong we're fine, so we went out and brought Gerry in mainly to keep us company. He was great, and it helped the show when he sang his own stuff. He certainly sings our stuff great, but we have the voices covered. Matt Jardine, Al's son, is really getting baptised by fire, and he's doing great, singing great.
- S: Since you've mentioned Wilson-Phillips, what do you think about their amazing success?
- B: I think... Chynna should grow her hair longer! Seriously, it's interesting that she has the hit lead vocal - I'm shocked that she's so good, because I know how good the Wilson girls are. When you hear Carnie sing, it's the most commercial voice you've ever heard. It's like you took Karen Carpenter's voice, pulled all the radio 2 out of it and mixed in Annie Lennox. This Girl's wonderful.

(Part Two next issue)

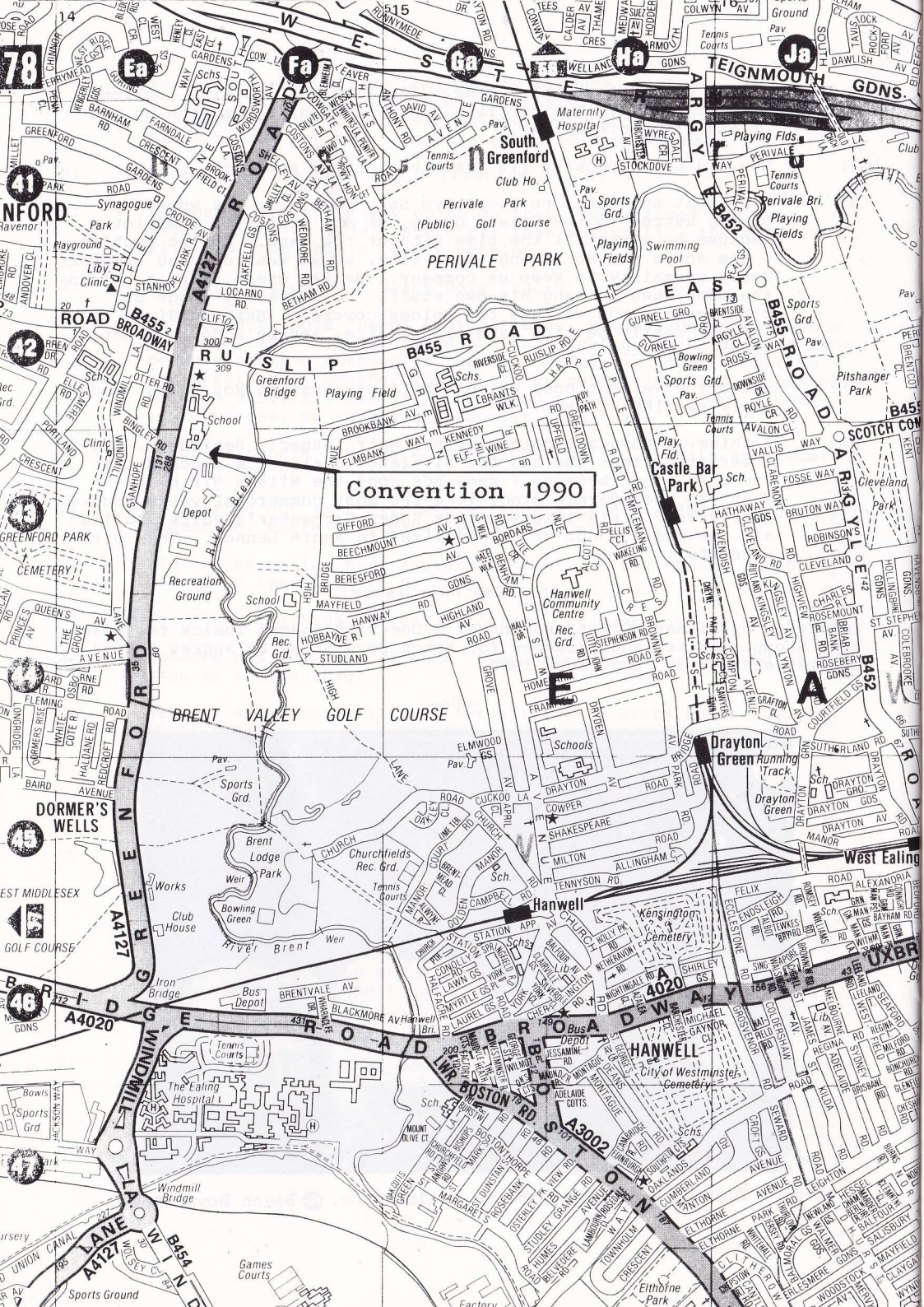
Interview by Michael Grant and Andrew G Doe with Robert Tunick for Beach Boys Stomp. Edited and produced for Beach Boys Stomp by Andrew G Doe/ Middlefield Media. Copyright 1990.

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Robert Tunick, Mike Grant, Bruce, Andrew Doe. © Beach Boys Stomp.





SOLD OUT 12th BEACH BOYS CONVENTION SOLD OUT

SATURDAY 22nd SEPTEMBER 1990

#### TICKETS:

As I write this in mid-August, there is little doubt that when this issue eventually appears the 1990 Convention will be sold out. It will be no use turning up on the day as without a ticket you will not be allowed in, neither is it any good phoning in saying you meant to send in for tickets months ago, but forgot! Tickets will have been on sale for six months, and once they are all gone that is it!!

ENTRY: STOP PRESS.... SOLD OUT SOLD OUT SOLD OUT SOLD OUT

The doors will not open until 11.00 am. There is no longer any signing in but you will be required to give up the ticket counterfoil. There is no cafeteria on the premises for early arrivals, but sandwiches etc. will be available in an adjoining room later in the day. If anybody feels they have a problem with entry, would they please contact Roy Gudge or Mike Grant as soon as possible.

#### BADGES:

As is now the custom a souvenir badge will be given to the first 250 people through the door - 50 more than in the past.

#### TABLES:

Size 4' x 2' approximately, must be paid for in advance, to PO Box 103, Farnham, Surrey, GU10 3QG. These are £10.00 each to previous stallholders. For first time applicants and non-subscribers £17.00 each. Applications for tables will be allocated in strict order of receipt. These will also require a stamped s.a.e. if sent for separately. These are obtainable until Friday 7th September.

ANYONE WISHING TO SELL OR TRADE ANYTHING MUST HAVE A TABLE.

#### RAFFLE AND AUCTION:

Information contained in Issue 79.

#### TIMETABLE:

12 noon to 6.00 pm. This is not yet outlined but will be similar to previous events.

#### PHOTOGRAPHY:

Any photography for any form of commercial publication, for, or in any magazine, book or equivalent is strictly forbidden.

Permission can only be obtained by writing to Beach Boys Stomp.

#### LOCATION:

Reference adjoining map. Public transport is very good with the number 92 bus running from Greenford Station to outside the centre.

#### NOTE:

SOLD OUT

The organisers reserve the right to make any adjustments or alterations concerning the proceedings they deem necessary.

ROY GUDGE & MIKE GRANT



\*\*\*\*\*  
 \* CALIFORNIAN DIARY \*  
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At the end of July STOMP subscriber, Robert Tunick, and myself made a flying visit to the Golden State. The main object of the trip was to attend the Endless Summer Quarterly Convention in San Diego.

I've been involved with every UK Beach Boys Convention since the second in 1980, so after ten years I wanted to attend a Convention just as a fan. More important to me was being able to meet many old and new friends and acquaintances. I was also hopeful of meeting Brian Wilson while I was staying in L.A.

Our first night in L.A. was spent at Tower Records on Sunset Boulevard tracking down copies of the new Beach Boys single "Problem Child" - only available on cassette.

The following day we hired a car and drove down to San Diego. This was Thursday 26th July. The evening was spent at a rock 'n' roll diner with Les and Wendy Tom-Chan who had flown down from San Francisco, a joyful reunion of old friends.

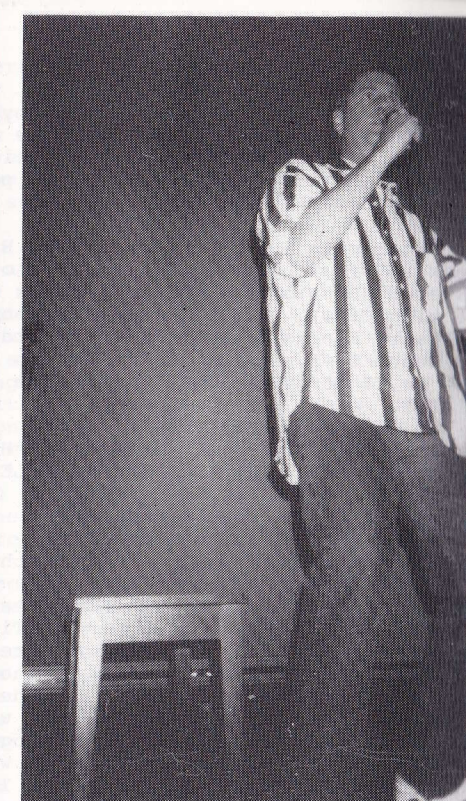
Friday 27th, a morning spent bumping into other fans who were arriving for the Convention - Lee Dempsey and Tom Bagdonas from the east coast to name but two. Friday afternoon Robert and I had the pleasure of meeting and spending some fun time with Peter Reum who is renowned as one of if not the leading Beach Boys collector in the world. My favourite pastime, record hunting was the order of the day until we collapsed with hunger around 8.00 pm.

Back at the Stardust Handlery Hotel more joyful reunions, this time with Panayiotis and Tim Roehm, never a dull moment when these guys are around. Another UK fan, Graham Hicks, from Cornwall, arrived late on Friday night after a very hectic journey with connecting flights not quite working out as planned.

Saturday 28th early breakfast and Convention time starting at 9.00 am. The set up was very similar to the UK Convention with dealer tables, a large video screen and a Brian Wilson fan club table with Caroline Henning and Michael Eames giving out membership cards to say the B.W. fan club is finally getting under way.

The opening video was a new song especially written and recorded by Alan Boyd, "Down South (In San Diego)" - and mighty impressive it was too. Classic clips of "Surfin' Safari" earliest film of the group, "We Three Kings Of Orient Are" and Glen Campbell Lip-synching to "Guess I'm Dumb" were among the highlights. The video was put together by Dumb Angel Gazette's Domenic Priore. A Brian Wilson video segment included Brian at the UK 1988 Convention, the 1989 tour of his house in Malibu, and Brian's first appearance at the NAS in 1987. During the NAS video who should appear from behind the screen but Brian Wilson himself looking good and in fine form. Brian performed "God Only Knows", "California Girls", "Spirit Of Rock 'n' Roll" which half way through Brian stopped and proceeded to sing to the recently completed backing track; and finally "Good Vibrations".

Everyone was delighted by Brian's appearance and like in 1988, Brian took the time to sign an autograph for everybody. Well done Brian, he's



Brian performing at the San Diego Convention.

Photo's taken by Graham Hicks courtesy of Endless Summer Quarterly.



Michael Bernard and Brian in Brains & Genius studio

Photo by Mike Grant © Beach Boys Stomp.



certainly showing the other Beach Boys the way, if only they could be half as bothered, although Bruce and Mike did record special extended video messages. The second video compilation included "Good Vibrations" from Central Park and London with Dennis performing "Forever" being the highlight, plus the new "Problem Child" video.

The other main event of the day was Hal Blaine's appearance as guest speaker. (Hal played drums on many of the Beach Boys biggest hits.) Hal answered questions and signed copies of his book "Hal Blaine And The Wrecking Crew". Also amongst the people in attendance were Wayne Johnson and Lauri Klobas from Rockaway Records who continue to be the best source for Beach Boys material and BB Fun's Alice Lillie who seemed delighted to meet me, I don't think. Plus Eugene Landy who was very friendly and helpful.

The legendary "Cantina" version of "Heroes And Villains" was played and wonderful it is, buy the SMILEY SMILE/WILD HONEY CD and hear it for yourself.

So that was the US Convention 1990 - well done Rick Edgil, Phil Mast and Les Chan who worked so hard to put the whole thing together.

Sunday 29th - a return to Los Angeles and a visit to Brian Wilson's office and recording studio. Panayiotis, Tim, Graham, Robert and myself arrived at the studio around 3.00 pm and were greeted by Eugene Landy's son Evan who informed us that Brian and Eugene were still on the way back from San Diego. As they were running late there would not be much time to spend with us, so an interview with Brian was out. We were introduced to Michael Bernard, the synthesizer programmer Brian is working with. Michael played us "Water Builds Up" with the verses being instantly recognisable as "Let's Go To Heaven In My Car". As a whole the song flowed better than "Let's Go...". At this point Brian, Eugene and Alexandra Morgan arrived at the studio.

Eugene asked what we had heard and suggested Michael played "Someone To Love". This song had some response vocals by Brian, very interesting. It was great to see the delight in everyone's eyes just being in the studio with Brian listening to some of his new songs. The rap track was next and there were smiles all round as we could hardly believe we were hearing Brian rapping. The sung chorus was very catchy but personally I hope someone talks him out of putting it on the album, as I think the critics/reviewers would have a field day with this.

"Do You Have Any Regrets" followed, a very rhythmic number. None of these songs were finished or mixed properly and we were asked to bear that in mind while we were listening.

Brian said, "I know we've got to get to work, but I would like you to hear my favourite song on the new album, "Rainbow Eyes".", and a gorgeous Brian Wilson ballad it is too. It could well turn out to be this album's "Melt Away". Brian seemed very pleased with our response to the song as we were not slow in telling him how much we liked it. The album's title track "Brian" was next and the lyrics certainly raised a few eyebrows; if this one is released it will cause much rumpus in the Beach Boys camp.

The final song we heard, "Don't Let Her Know (Angel)", was another wonderful slow Brian Wilson song. If the first album was lacking in Brian ballads then this one has at least two slow gems in "Rainbow Eyes" and "Don't Let Her Know". Although all the songs were unfinished the potential was there

for a super album. I asked Michael Bernard who was producing the album and he pointed to Brian and said, "He is." There was just time to take a few photographs and get a few items signed. Brian showed great interest in Graham's "Good Vibrations" sheet music and asked if he could have it. Graham promptly said yes, with pleasure. Panayiotis asked Brian if he liked the tape of "I'm So Young" by The Students that he had sent. Brian replied yes, but he had lost it. Tim swiftly brought him another copy out of the car much to Brian's delight.

I asked Eugene if they intended doing any oldies. "Yes, we've recorded a couple of Beatles songs, "Let It Be" which we won't use and "In My Life" which we may." He told me that realistically the album would probably not be out until early in 1991. He mentioned that Tom Petty, Jeff Lynne and Paula Abdul had been in the studio to add vocals to Brian's new recording of "Spirit Of Rock 'n' Roll". The song was being used as the theme to a new TV series to be shown next year with Dion and Jerry Lee Lewis among the guests. Brian will perform "God Only Knows" and "Spirit Of Rock 'n' Roll" in the shows. Eugene also told me that when all the Capitol CDs are out and Brian's album is finished the intention was to work on the Warners albums doing booklets and adding bonus cuts. Mark Linett would again be involved and it seems that all concerned want these done properly. Just think SUNFLOWER, SURF'S UP, HOLLAND etc., with bonus cuts - **W O W !**

So, finally, we said our thanks and goodbyes and wandered off to unwind by browsing through a used record store nearby.

I spent the evening having dinner and champagne at Eva and David Leaf's house with Peter Reum and Lauri Klobas. I saw a preview of the Spirit Of Rock 'n' Roll TV show that David had been working on and heard the next batch of CD bonus cuts "awesome". The other guys spent the evening in Westwood clearing out the stores of the "Problem Child" cassingle.

Monday 30th Panayiotis, Tim and Graham returned to San Francisco where Graham was to spend a few days with Les and Wendy Tom-Chan before returning to the UK.

Robert and I went out to dinner with Eva and David Leaf, Peter Reum and Lauri Klobas at Gladstone's Fish Restaurant on the beach somewhere between Pacific Palisades and Malibu where a smashing time was had by all. If you visit L.A. don't miss a visit to Gladstones.

Tuesday 31st - the final day and a guided tour of Pacific Palisades by the wonderful Lauri Klobas. Looking out at the Pacific Ocean Blue from high up in Pacific Palisades is a joy to behold. Came the evening and it was off to LA airport for our return to the UK. Robert and I both enjoyed our week in California immensely.

The Beach Boys should be happy to know, that some of their fans are just about the nicest people you could wish to meet.

Thanks to all who made the trip so special; Chris on Virgin Atlantic, Eva and David Leaf (hardened drinkers), Peter Reum, Lauri Klobas (driver extraordinaire), Les and Wendy Tom-Chan, Panayiotis and Tim Reohm (let's talk for hours about that obscure oldie), Graham Hicks, Caroline Henning who set up the meeting at the Brains and Genius Studio, Brian and Eugene Landy for the welcoming access, Edward Garner, Wayne Johnson, Rick Edgil, Phil Mast and Vicki Arkoff from Capitol Records and last but not least Robert Tunick who made the whole trip possible for me.

#### MIKE GRANT

A special in store play promo CD compilation from the first five CDs was recently issued containing the following tracks. Surfin'USA, Shut Down, Surfer Girl, Fun, Fun, Fun 45 version, Don't Worry Baby, I Get Around, Be True To Your School 45 version, Help Me Rhonda 45 version, California Girls, Wouldn't It Be Nice, Sloop John B, All Dressed Up For School, Hang On To Your Ego, In My Room German version.



\*\*\*\*\*

Brian Wilson's new album - imaginatively titled BRIAN at present - is now set for an early 1991 release, according to the Wilson/Landy office. Titles currently set for the album are "Someone To Love", "Water Builds Up" (not dissimilar to "Let's Go To Heaven In My Car"), "Don't Let Her Know" (a beautiful ballad originally known as "Angel"), "Make A Wish", "Let's Stick Together", "Is There A Chance?", "Spirit Of Rock & Roll", "Rainbow Eyes", "Do You Have Any Regrets?", "Brian", "Concert Tonight" and the previously mentioned rap track. "Spirit Of Rock & Roll" is not the version from the 25th Anniversary TV Special, but a new recording, featuring David Lee Roth's band and backing vocals by Paula Abdul, Tom Petty and Jeff Lynne.

The San Diego BB Convention went off very well, with some 200+ fans in attendance being treated to guest speaker Hal Blaine and a short set by one Brian Wilson, comprising "God Only Knows / California Girls / Spirit Of Rock & Roll / Good Vibrations". A fuller report appears elsewhere.

"Problem Child" has yet to register in the Hot 100, whilst the Adult Contemporary figures are as follows week ending: Aug. 11th 48-40-38. Aside from the two versions on the cassette, there's yet another mix on a promo-only CD, with a different (some say superior) intro.

The CD re-issues of SMILEY SMILE / WILD HONEY and CONCERT! / LIVE IN LONDON have been delayed until late August, due to the booklets having to be completely reprinted. Why, is anyone's guess... but it seems a reasonable bet that an excess of SMILE references raised some hackles.

Aided, no doubt, by our utterly unseasonable summer weather of late, the SUMMER DREAMS compilation has remained firmly lodged in the album top 10, as follows: June 23rd 2-3-4-5-5-3-4-3-6-9. Sticking with the title of "Summer Dreams", the US TV biog. of that name is now set for a UK video - as opposed to a theatrical - release. Our advice is not to waste your ££s on this lamentable pile of crud.

Some changes in the concert set up have seen Adrian Baker replace Jeff Foskett (temporarily, at least), and the following songs being introduced - "Please Let Me Wonder / California Saga: California (lead vocal Al) / Island Girl / Somewhere Near Japan / Still Cruisin'". Other than that, business as usual.

And finally, the 30th Anniversary plans. When we know of any, we'll surely tell you. See ya at the Convention.

## MIKE & AGD

LATE NEWS ... All Convention tickets Sold Out.

## CONVENTION COMPETITION

As a change from the usual 'aural' type of competition, this year's will consist of a number of cryptic clues dispersed around the hall, the answers to which may be jotted down at your leisure during lulls in the official proceedings. They will not be too mind-taxing and there will, of course, be a wonderful prize for the winner who, with any luck, will not be Sean McCreavy. Paper for the answers will be provided but if you would like to take part please bring your own pen or pencil.

CHRIS WHITE

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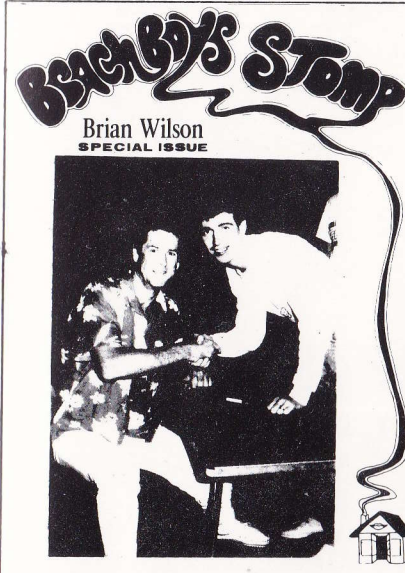


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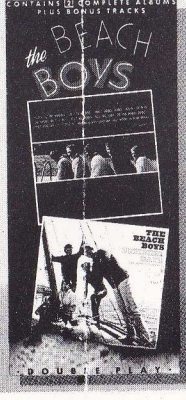
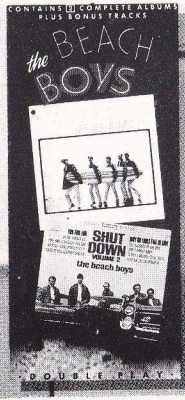
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